

From Boston to Berlin with the Zamir Chorale of Boston

I don't believe in ghosts. But when Zamir was in Berlin in December of 2011, I had the eerie sensation that we were channeling the spirits of Germany's departed Jewish musicians.

The Louis Lewandowski Festival committee had invited us to come to Berlin and represent the United States at their upcoming celebration of the life and work of the greatest nineteenth-century composer of synagogue music. I had a feeling we would be interested, but I was unprepared for the enthusiasm with which the members of Zamir responded to the invitation. Thirty five singers (along with a handful of spouses and partners) were eager to travel and pay for a rather expensive flight. But none of us could have anticipated the amazing experience that was about to unfold and change our lives.

The festival was organized and underwritten by Mr. Nils Busch-Petersen, an influential philo-Semitic Berlin lawyer, who has served as District Mayor of Berlin-Pankow, Chief Executive of the National Association of Medium-and Large-scale retail, and Managing Director of the Berlin-Brandenburg Trade Association. He is also CEO of the Friends of the Berlin Synagogal Ensemble, and published author of four books about German Jewish merchants. Busch-Petersen spared no expense in planning this festival; there were huge billboards advertising the festival all over Berlin, and the choirs were treated like visiting royalty.

Our first concert was in the Krankenhauskirche in Wuhlgarten, a neighborhood of East Berlin, and a 75-minute bus ride from our hotel. United Berlin is a huge city! The Krankenhauskirche turned out to be a former church turned concert hall on the grounds of a former hospital. This beautiful building had been decorated with both a Christmas tree and a Chanukah menorah. The acoustics were gorgeous (unfortunately they don't seem to make them like that in America any more), and the capacity audience could not have been more enthusiastic. This non-Jewish audience loved our program of Jewish music. They were also appreciative of the fact that I was delivering my oral program notes in German.

Our repertoire was essentially devoted to the music of Jewish composers from Germany. The focus, of course, was Louis Lewandowski (1821-1894), the choirmaster who created the most majestic music for the synagogues of Berlin, and whose melodies are still sung today by Jews around the world (think of the tunes for Friday night Kiddush and "Tsaddik Katamar Yifrach"). But we also programmed music by several German Jews who immigrated to the United States after the Nazis came to power in 1933. Arnold Schoenberg was already recognized as the greatest composer of the twentieth century when he left Berlin. After a brief stay in Brookline, Massachusetts, Schoenberg moved to the more comfortable climate of Los Angeles, where he continued to compose and teach, and advocate for the rescue of Europe's Jews. Heinrich Schalit had been the music director at the Hauptsynagoge in Munich. Shlomo Carlebach was born in Berlin and came to New York in 1939. Kurt Weill, best known for his fruitful collaborations with Bertold Brecht, was also the son of Albert Weill, the Chief Cantor of Dessau. Max Janowski was born in Berlin, but in the early 1930s moved to Tokyo, where he served as head of the piano department at the Musashino Academy of Music for seven years before immigrating to the United States.

I had a special connection to Herbert Fromm, who had been opera conductor in Bielefeld and Würzburg, and later an active participant of the Jüdischer Kulturbund in Frankfurt, an apartheid cultural organization invented by the Nazis. When I was a college student, Fromm was serving as

Music Director at Boston's Temple Israel, a post he held from 1941 until 1972. Fromm kindly served as my extra-mural thesis advisor, as well as a general mentor and role model in the field of Jewish music. It was now time for me to re-pay Dr. Fromm for his kindness, and I added his beautiful setting of Psalm 23 to our Berlin programs. During the performance I could swear I felt his spectral presence in the room.

After the concert Thursday night we had a chance to meet the singers from the other choirs. There were more than 200 of us—from Boston, Toronto, Johannesburg, Jerusalem, London, Zurich, Strasbourg, and Berlin. We spoke different languages and hailed from four different continents, but we shared a common passion—performing choral music from Jewish traditions.

Friday we were all treated to a tour of Berlin, and then an emotional visit to the Jewish cemetery, where we sang at the grave of Louis Lewandowski. Lewandowski's children chose an apt epitaph for the composer's monument: *Liebe macht das Lied unsterblich* —Love makes the melody immortal. Friday night services at the Pestalozzistrasse synagogue were enhanced by the beautiful singing of Cantor Isaac Sheffer and the resident choir, the Berlin Synagogal Ensemble. After the services on Friday night all the choirs convened again at the Crowne Plaza Hotel for a festive Shabbat dinner, with excellent food and wine, and hours of singing, line-dancing and border-busting camaraderie.

Shabbat was appropriately a day off. Several of us walked down the street to the Joachimstalerstrasse synagogue. Most of the regulars at this Orthodox synagogue are emigres from Poland and Russia, with a handful of Israeli ex-pats. The Jerusalem Cantors Choir had been invited to lead the morning services, and they presented quite an impressive musical davening, that had us in shul from 9:30 in the morning until 1:30 in the afternoon.

Saturday night we hopped back on the bus for our next concert at the Jewish Museum. This striking new building, designed by Daniel Libeskind, has become one of Berlin's most popular attractions. Our concert was in the beautiful new glass courtyard. The Museum had asked us to include some music for Chanukah, which was just three days away, so we added a few holiday songs from Italy, Serbia and England.

After the concert an unbelievable surprise awaited us. All the choirs were bussed to the Television Tower, Berlin's tallest building. The Festival organizers had rented the entire building for our pleasure. We were whisked up 669 feet in 40 seconds to the visitors' platform and the revolving restaurant, where we were again feted to a sumptuous kosher buffet, as well as stupendous panoramic views of the city.

Sunday morning was time for learning: the festival participants were treated to their choice of eight lectures on topics relating to Louis Lewandowski and the music of the Jews of Berlin. The teachers were Prof. Dr. Tina Frühauf of Columbia University, Dr. Russel Lurie of Johannesburg, Cantor Binyamin Glickman of Jerusalem, Cantor Prof. Josée Wolff of the Hebrew Union College in New York, Prof. Dr. Eli Schleifer of the Hebrew Union College Jerusalem, and myself.

Sunday night was the final and main event of the festival, a program featuring all eight choirs, singing individually and together. The concert took place at Berlin's largest synagogue, the recently restored Rykestrasse Synagogue, a beautiful neo-Romanesque building. Zamir performed Lewandowski's tender setting of "Enosh kechotsir yomov" from the Yizkor memorial service, and

the majestic “Ewiger, und den Himmel reicht deine Huld” from the composer’s collection of Eighteen Liturgical Psalms in German. Our performance was greeted with the most sustained applause of the evening.

Jewish life in Berlin today is experiencing a renaissance. The Jewish population, 160,000 at its pre-war peak, and virtually empty after the war, has begun to grow again. There are now 25,000 Jews in Berlin, as well as synagogues, kosher shops, schools, and a new seminary that trains rabbis and cantors. Of all the European countries, Germany may be Israel’s most supportive ally today, and the strongest combatant of anti-Semitism. And if the Lewandowski Festival is any indication, the people of Berlin, Jews and Gentiles, greatly appreciate the Jewish contribution to German culture. The singers in Zamir felt a tremendous satisfaction in having lent a hand, and a voice, to the revival of Jewish life in Berlin. We really could feel the grateful ghosts of German Jewry past.

* * *

On this recording, we will share with you some of the excitement from our tour to Berlin in December of 2011. Our program begins with three compositions by Berlin’s greatest synagogue composer and choir director, Louis Lewandowski. Lewandowski arrived in Berlin from the east in 1833, a twelve-year old orphan, and by the dint of his great talent and his forceful personality, rose to become Royal Professor of Music and in charge of all music at the new 3,000-seat Oranienburgerstrasse synagogue. The core of our trip to Berlin was the Lewandowski Festival honoring this great composer.

You will then hear two settings of the liturgy of sanctification, common to synagogues and churches. The first is by Lewandowski’s contemporary, Felix Mendelssohn, grandson of the great Rabbi Moses Mendelssohn. And the second is by the great American composer, Leonard Bernstein.

On our tour we honored the work of the many Jewish composers who were active in Germany but were forced to leave after the Nazi party came to power in 1933. Kurt Weill was best known for his fruitful collaborations with Bertold Brecht, in works such as *Die Dreigroschenoper* (*The Three Penny Opera*). But Kurt Weill was also the son of Albert Weill, the Chief cantor of Dessau. Max Janowski was born in Berlin, but in the early 1930s he moved to Tokyo, where he became head of the piano department at the Musashino Academy of Music. He immigrated to the United States in 1937. Herbert Fromm was an established opera conductor, and later an active participant of the Jüdischer Kulturbund of Frankfurt. After immigrating to the United States he served for many years as music director at Temple Israel in Boston. “The singing rabbi,” Shlomo Carlebach was born in Berlin and came to New York in 1939. His magnetic personality attracted many thousands of Jews, and his unforgettable melodies have become an indelible part of the soundscape of the Jewish people.

In Berlin of the 1920s, cabaret was the address for witty experimental entertainment, political satire, and social criticism, the meeting place of high and low art. Friedrich Holländer grew up in Berlin and became the greatest cabaret songwriter of the 1920s. In the 1930 film, *Der blaue Engel*, Marlene Dietrich portrays a cabaret singer, and performs Holländer’s most famous song, “Falling in Love Again (Can’t Help It)” “Ich bin von Kopf bis Fuss auf Liebe eingestellt.” Arnold Schoenberg and his student Hanns Eisler made their reputations in the world of serious concert music, but they also contributed to the cabaret stage, as you will hear.

While our tour was about discovering and reviving music of German-Jewish composers, at the same time, we were the only chorus at this festival representing the United States. And so we made a point of introducing our Berlin audiences to American-Jewish culture. Next on the program are two modern settings of the synagogue hymn, Adon Olam; a Hebrew version of the 1940 American hit, “Java Jive;” and Sholom Secunda’s song from the New York Yiddish Theatre, which, thoroughly Americanized, became the best selling pop song of 1938, under its Germanized title, “Bei mir bist du schön.”

Next, a different sort of Berlin song. This one composed by *Irving* Berlin, with lyrics by Emma Lazarus. We sing it as a tribute to the Statue of Liberty on her 125th birthday.

To round out the CD we have included two “bonus tracks” Lewandowski’s setting of Psalm 36 from his collection of *Eighteen Psalm Settings in German*, and we end with the concluding hymn, Adon Olam, performed together with Kol Arey, the chamber choir of Hebrew College.

-Professor Joshua Jacobson

TRANSLATIONS

Mah Tov

How good are your tents, O Jacob, your dwelling places, O Israel!
As for me, in the abundance of Your loving kindness
I will enter Your house,
I will worship toward Your holy temple in reverence of You.
LORD, I love the habitation of Your house and the place where Your glory dwells;
as for me, I will worship and bow down,
I will bend the knee before the Lord, my Maker.
As for me, may my prayer unto You, O LORD be at an acceptable time;
O God, in the abundance of Your loving kindness
answer me in the truth of Your salvation.
-Liturgy

Enosh

Human life is as insubstantial grass; we bloom like a flower in the field;
a wind passes by and it is gone; its place no longer knows it was there.
But the Lord's love is everlasting toward those who are in awe of Him,
and the Lord's goodness shines for generations.
-Psalm 103:15-17

Halleluyah

Hallelujah. Praise God in His sanctuary; praise Him in the sky, His stronghold.
Praise Him for His mighty acts; praise Him for His exceeding greatness.
Praise Him with fanfares of the horn; praise Him with harp and lyre.
Praise Him with drum and dance; praise Him with strings and pipes.
Praise Him with resounding cymbals; praise Him with loud-clashing cymbals.
Let all that have breath praise the LORD. Hallelujah.
-Psalm 150

Heilig

Holy, Holy, Holy
Is the Lord God of Hosts!
The whole world is filled
with His glory.
Hosanna in the Highest!
-Isaiah 6

Sanctus

Holy, Holy, Holy
Is the Lord God of Hosts!
The whole world is filled with His glory.
Hosanna in the Highest!
Blessed is he who comes in the name of the Lord!
-Isaiah 6 and Psalm 118

Kiddush

Blessed are You, O Lord our God, Ruler of the universe, who has sanctified us with Your commandments and has been pleased with us.

You have graciously given us Your holy Sabbath as a heritage, in remembrance of the creation of the world.

The Sabbath is the first among the holy festivals, recalling the exodus from Egypt. Indeed,

You have chosen us and sanctified us above all nations, and have graciously given us Your holy Sabbath as a heritage. Blessed are You, O Lord, who has sanctified the Sabbath.

-Liturgy

Sim Sholom

Establish peace, goodness, blessing, grace,

compassion and mercy on us and on all Your people Israel.

Bless us, our Father, all as one in the light of Your countenance.

For in the light of Your countenance, You have granted us, O LORD, our God, the teachings of life, compassionate love, righteousness, blessing, mercy, life and peace.

Establish peace, goodness, blessing, grace, compassion and mercy on us and on all who are in awe of Your name.

May You see fit to bless Your people Israel,

along with all the nations, in every season and in every hour, with peace.

Blessed are You, O LORD, who blesses His people Israel with peace.

-Liturgy

Lekhu Neranena

Come, let us sing joyously to the LORD,

raise a shout for our rock and deliverer;

let us come into His presence with praise; let us raise a shout for Him in song!

For the LORD is a great God, the great king of all divine beings.

In His hand are the depths of the earth; the peaks of the mountains are His.

His is the sea, He made it; and the land, which His hands fashioned.

Come, let us bow down and kneel, bend the knee before the LORD our maker, for He is our God, and we are the people He tends, the flock in His care.

O, if you would but heed His charge this day:

Do not be stubborn as at Meribah, as on the day of Massah, in the wilderness,

when your fathers put Me to the test, tried Me, though they had seen My deeds.

Forty years I was provoked by that generation; I thought, "They are a senseless people; they would not know My ways."

Concerning them I swore in anger, "They shall never come to My resting-place!"

-Psalm 95

Mizmor LeDavid

A psalm of David.

Ascribe to the LORD, O divine beings,
ascribe to the LORD glory and strength.

Ascribe to the LORD the glory of His name; bow down to the LORD, majestic in holiness.

The voice of the LORD is over the waters; the God of glory thunders, the LORD, over the mighty waters.

The voice of the LORD is power; the voice of the LORD is majesty; the voice of the LORD breaks cedars;
the LORD shatters the cedars of Lebanon.

He makes Lebanon skip like a calf, Sirion, like a young wild ox.

The voice of the LORD kindles flames of fire; the voice of the LORD convulses the wilderness; the LORD
convulses the wilderness of Kadesh; the voice of the LORD causes hinds to calve, and strips forests bare;
while in His temple all say "Glory!"

The LORD sat enthroned at the Flood; the LORD sits enthroned, king forever.

May the LORD grant strength to His people; may the LORD bestow on His people wellbeing.

-Psalm 29

Solidaritätslied (Solidarity Song)

Peoples of the world, together join to serve the common cause!

So it feeds us all for ever see to it that it's now yours.

Forward, without forgetting where our strength can be seen now to be!

When starving or when eating forward, not forgetting Our solidarity!

Black or white or brown or yellow leave your old disputes behind.

Once start talking with your fellow men, you'll soon be of one mind.

Forward, ...

If we want to make this certain

We'll need you and your support.

It's yourselves you'll be deserting

If you rat on your own sort.

Forward, ...

All the gang of those who rule us

Hope our quarrels never stop

Helping them to split and fool us

So they can remain on top.

Forward, ...

Workers of the world, uniting

That's the way to lose your chains.

Mighty regiments now are fighting

That no tyranny remains!

Forward, without forgetting

Till the concrete question is hurled

When starving or when eating:

Whose tomorrow is tomorrow?

And whose world is the world?

-Bertold Brecht

Mahnung

Please, young lady, don't be vain,
Sunshine soon will change to rain,
Real men are the men for you,
Who will kiss you and mean it, too.
With the strength of his two hands alone,
One will build you a nest all your own.

Darling girl, employ your brain,
Stay here on this earthly plane,
just in case one comes along,
You are certain is wrong, all wrong.
Don't you give him a thought or a whim!
Snap! The trap should not open for him.

Use your youth, but please be wise,
Don't go chasing butterflies!
Fly through life without a plan -
That is, if you think you can.
Dream on, you can be my guest,
You'll end up an old spinster, at best.

Use your youth, but please be wise,
Don't go chasing butterflies.
Stop and think and please take care.
Please take care.

-Gustav Hochstetter

Ich bin von Kopf bis Fuss

A mysterious shimmer a "je ne sais-pas-quoi"
always in the eyes of a beautiful woman.

But if my eyes are facing his,
drawing themselves deeply to him,
then what do you say?

I am set on love from head to toe;
this is my whole world: there is nothing else.

What can I do? I can't help it.
I must have love and nothing else.

Men swarm around me, like moths to a light.
And if they burn up, That's not my fault.
Why are my hands trembling, clenching with such heat?
They would waste themselves;
They're insatiable.
You must forgive me, you just have to understand—
I'm attracted again and again,
it's so beautiful.

-Friedrich Holländer

Adon Olam (Lord of the Universe)

Lord of the universe, who ruled before any thing was created,
at the time when all things were made at His wish,
then was His name proclaimed King.

And after all things shall have come to an end

He alone, the revered one, shall reign,

He was, He is and He will be, in glory.

He is One, and there is no other

to compare with him, to consort with Him;

without beginning, without end,

to Him belong power and dominion.

He is my God – and my Redeemer lives –

and a Rock in my suffering on a day of trouble;

He is my banner and my refuge,

the portion of my cup on the day when I call.

Into His hand do I commend my spirit

when I sleep and when I awake,

and with my spirit my body also;

the Lord is with me and I shall not fear.

-Liturgy

Kafe Bekef (Coffee for Fun)

I like tea, I like Nescafe,

I like cocoa that melts in your mouth.

Iced or boiling hot, as long as I'm with you,
coffee coffee coffee coffee is fun.

I feel like a cup of Turkish coffee.

For me — Italian cappuccino.

with or without cardamom,

no difference to me,

coffee coffee coffee coffee is fun.

Come, put some sugar in, serve it hot or cold,
sweet or bittersweet, it's all marvelous.

She's always giving orders.

Shut up!

What did I say? enough. I'm done.

I like tea ...

Sweet and Low? Break it open.

Wow you got so skinny. Take my hand!

I don't drink my coffee with just any old guy,
unless he's just my cup of tea!

I feel like a cup of Turkish coffee.

Demitasse or giant mug,

with or without cardamom,

no difference to me,

coffee coffee coffee coffee is fun.

Pour me coffee; it's recommended by the doctor.
Nu, move. That's not nice. Don't be such an "iced coffee."
She's always giving orders.
shut up!
what did I say? enough. I'm done.

I like tea ...
-Kobi Luria

Ba Mir Bistu Sheyn

Even if you were as black as a Tatar,
Even if you had eyes like a tomcat,
And even if you limped a little,
Or had wooden footsies,
I say that wouldn't bother me.

And even if you had a foolish grin,
And even if you had no more brains than Vayzasa,
Even if you were as wild as an Indian,
Or even you were a Galitziyaner,
I say it wouldn't bother me.

Tell me, how do you explain this?
I'll soon tell you why.

To me you are pretty,
To me you are charming,
To me you are one of a kind.
To me you are good,
To me you've got "it,"
To me you are more precious than gold.

Many pretty boys/girls have
Already wanted to take me,
And out of all these I have chosen
Only you!

-Jacob Jacobs

English lyrics by Sammy Cahn and Saul Chaplin

Ewiger

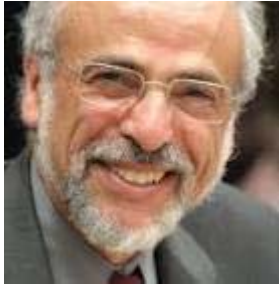
O LORD, Your faithfulness reaches to heaven; Your steadfastness to the sky;
Your beneficence is like the high mountains; Your justice like the great deep; man and beast You deliver, O LORD.

How precious is Your faithful care, O God! Mankind shelters in the shadow of Your wings.
They feast on the rich fare of Your house; You let them drink at Your refreshing stream.
With You is the fountain of life; by Your light do we see light.

Bestow Your faithful care on those devoted to You, and Your beneficence on upright men.

-Psalm 36:6-11

Conductor and Artistic Director



Joshua R. Jacobson, founder and director of the Zamir Chorale of Boston, is Professor of Music and Director of Choral Activities at Northeastern University, where he served ten years as Music Department Chairman and seven years as the Bernard Stotsky Professor of Jewish Cultural Studies. He is also Visiting Professor and Senior Consultant in the School of Jewish Music at Hebrew College. He has guest conducted a number of ensembles, including the Boston Pops Orchestra, the Bulgarian National Symphony and Chorus, the New England Conservatory Orchestra and the Boston Lyric Opera Company. He has guest lectured and taught workshops for schools, synagogues, festivals and conventions throughout North America and in Israel. He has also written articles on various aspects of choral music, and compositions and arrangements that have been published and performed by choirs around the world. In 1989 he spent four weeks in Yugoslavia as a Distinguished Professor under the auspices of the Fulbright program. In 1994 he was awarded the Benjamin Shevach Award for Distinguished Achievement in Jewish Educational Leadership from Hebrew College. Prof. Jacobson is past President of the Massachusetts chapter of the American Choral Directors Association. He is the conductor and host of the PBS film, *Zamir: Jewish Voices Return to Poland*. His book, *Chanting the Hebrew Bible: The Art of Cantillation*, published by the Jewish Publication Society in 2002, was a finalist for the National Jewish Book Award. He is co-author of *Translations and Annotations of Choral Repertoire—Volume IV: Hebrew Texts*, published by earthsongs in 2009. In 2004 the Cantors Assembly presented Prof. Jacobson with its prestigious “Kavod Award.”

Accompanist

Edwin Swanborn, accompanist, studied with Dr. Anthony Newman at the Juilliard School of Music in New York, and has participated in master classes with Gustav Leonhardt and Anton Heiller. Mr. Swanborn is Music Director of the historic First Parish Church in Duxbury, Massachusetts. He is also the Artistic Director of the Candlelight Concert Series of Duxbury, a nationally recognized chamber music series. Founder-Director of the Boston Baroque Chamber Players and harpsichordist of the Atlanta Virtuosi, Mr. Swanborn also serves on the music staff of Northeastern University in Boston. Solo and chamber music engagements have taken him to all corners of the United States as well as to Mexico, Canada, and Europe. Mr. Swanborn has made several compact disc recordings that have been enthusiastically received by critics and audiences alike.

Guest Artists

Joel Caplan (flute and clarinet) grew up in Iowa City, Iowa, and serves as Cantor at Congregation Agudath Israel of West Essex in Caldwell, New Jersey, where he also conducts the Kol Dodi Community Jewish Choir (along with Zamir alumna Cantor Erica Lippitz), as well as the Tov M'od Children's Choir and the HaZamir NJ Teen Choir. Cantor Caplan also has served as conductor of the New Jersey Cantors Concert Ensemble. He has created choral arrangements of more than one hundred Jewish songs, and has toured Europe and America as part of the Zamir Chorale of Boston. Cantor Caplan was sent by Jewish groups to teach *refuseniks* in Moscow, and to Israel to raise morale during the Iraqi Scud attacks. Cantor Caplan served for several years on the staff of Camp Ramah as well as the staff of the North American Jewish Choral Festival, and has been, since 1994, an instructor at The Jewish Theological Seminary's Cantorial Training Program in New York City.

Takaaki Masuko (percussion) came to Boston in 1979 after playing for the Osaka Philharmonic Orchestra. He studied orchestra percussion with Koji Hachida at Osaka University, improvisation with Ran Blake at New England Conservatory, and African drumming with Dr. David Locke at Tufts University. Taki has become one of the area's most versatile percussionists and was an original member of the Jazz Composers Alliance and Le Miserable Brass Band. He has performed and recorded with many different groups and festivals around the world. Currently he performs with several critically acclaimed groups, including The Horse Flies and Tapestry. For the past seven years he has been a regular percussionist with the Zamir Chorale of Boston. Each year he returns to his home in Japan to give frame drum workshops.

The Zamir Chorale of Boston

Music with a Mission

Founded in 1969, the Zamir Chorale of Boston's mission is to serve as "a musical and educational organization dedicated to raising awareness of the breadth and beauty of Jewish culture through performances, recordings, symposia, publications, and musical commissions." Led by Founder and Artistic Director Joshua Jacobson, the Chorale comprises experienced volunteer singers who perform music spanning thousands of years, four continents, and a variety of styles, both classical and popular. Zamir's repertoire includes Jewish liturgical pieces, major classical works, music of the Holocaust, newly commissioned compositions, and Israeli, Yiddish, and Ladino folksongs. Zamir's music is enjoyed by people of all ages, religions and races. Concerts can be designed to meet special requirements and always provide an educational component.

In addition to enjoying a devoted following in the Greater Boston area, Zamir has achieved a far-reaching reputation through its 19 recordings and frequent tours throughout the United States, as well as in Israel and Europe. The documentary film, *Zamir: Jewish Voices Return to Poland*, has been shown across the country on public television stations. In January 2006, Zamir was invited to perform at the United Nations General Assembly for the first International Day to Commemorate Victims of the Holocaust.

An important component of Zamir's mission is to develop future leaders in Jewish choral music. Graduates of the program have gone on to conduct choirs of their own in Boston and beyond. Zamir also mentors other Jewish community choruses through joint rehearsals and performances.

The Zamir Chorale of Boston, Choir-in-residence at Hebrew College, is funded in part by the Massachusetts Cultural Council and by Combined Jewish Philanthropies. Zamir is a member of the Greater Boston Choral Consortium, a cooperative association of diverse choral groups in Boston and the surrounding areas, and the Newton Cultural Alliance.



Zamir Chorale of Boston 2011-2012

sopranos

Betty Bauman • Sharon Goldstein • Naomi Gurt Lind • Marilyn J. Jaye • Anne Levy • Sarah Perron
Elana Rome • Susan Rubin • Sharon Shore • Julie Smily • Louise Treitman • Heather Viola
Deborah West

altos

Sarah Boling • Johanna Ehrmann • Hinda Eisen • Sarah Failla • Deborah Melkin • Rachel Miller
Judy Pike • Jill Sandberg • Nancy Sargon-Zarsky • Elyse Seltzer • Phyllis Werlin • Phyllis Sogg
Wilner

tenors

David Burns • Joel Caplan • Steven Ebstein • Ethan Goldberg • Suzanne Goldman • Daniel Nesson
Leila Joy Rosenthal • Lawrence E. Sandberg • Yishai Sered • Gilbert Schiffer • Avi Wolf

basses

Peter Bronk • Abba Caspi • Phil Goldman • Michael Krause-Grosman • Michael Kronenberg
Devin Lawrence • Richard Lawrence • Richard Lustig • Martin Oppenheimer • James Rosensweig
Mark Stepner • Michael Victor • Jordan Lee Wagner • Robert Wright

Joshua R. Jacobson, Artistic Director
Barbara Gaffin, Managing Director
Edwin Swanborn, Accompanist
Hinda Eisen, Assistant to the Conductor
Richard Lawrence, Conducting Intern
Betty Bauman, Johanna Ehrmann, Avi Wolf and Devin Lawrence, Section Leaders
Susan Rubin, President
Deborah Melkin, Vice President
Lawrence E. Sandberg, Concert Manager and Merchandise Manager
Michael Kronenberg, Librarian

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Kol Arev, The Hebrew College Choir

www.hebrewcollege.edu/sjm.html

Kol Arev is a newly-formed (2012) music ensemble comprised of students, faculty, staff and alumni of Hebrew College. Under the direction of Lynn Torgove (Founder and Director) and Amy Lieberman (Conductor), the ensemble serves as ambassadors of the School of Jewish Music and Hebrew College.

Lynn Torgove, Founder and Director
Amy Lieberman, Conductor

Members: Cantor Louise Treitman, Melissa Hoffman, Vera Broekhuysen, Laura Berkson, Sarah Gershuny, Hinda Eisen, Cantor Brian Mayer, Cantor Michael McCloskey, Kevin Margolius, Rabbi Daniel Lehmann, Richard Lawrence, Mark Stepner

Credits:

Graphic Design:

Original design by Susan Rubin

CD Booklet, tray card and CD image designed by Lawrence E. Sandberg

Recording, editing, mastering and production by:

Lawrence E. Sandberg

Sandberg Productions, Sharon, MA

Tracks 1-18 recorded live in concert Sunday, June 3 and Monday, June 4, 2012 at Slosberg Recital Hall, Brandeis University, Waltham, MA – as Zamir's spring concerts

Tracks 19 + 20 recorded live in concert at Temple Ohabei Shalom, Brookline, MA as part of Hebrew College School of Jewish Music "Top Ten Jewish Composers Concert" May 17, 2012

Track 20 – Adon Olam was performed by Zamir with Kol Arev